

Guitar Tab Edition

A Non Blondes



Bigger, Better,
Faster, More!



AUTHENTIC
TRANSCRIPTIONS

1495

ANON BLONDES

Bigger, Better,
FASTER, MORE!

EDITOR

Jeannette DeLisa

GUITAR EDITOR

Aaron Stang

BOOK DESIGN

Richard Chimelis

TRANSCRIPTIONS

Kenn Chipkin, Alex Houton,
Dan Seiden and Andy Aledort

PHOTOGRAPHY

Andrew MacNaughtan
Ross Pelton

COVER ILLUSTRATION

Mark Ryden

ALBUM COVER DESIGN

Eric Altenburger

Copyright ©1993 CPP/Belwin, Inc.,
15800 N.W. 48th Avenue, Miami, FL 33014

WARNING: Any duplication, adaptation or arrangement of the compositions contained in this collection without the written consent of the owner is an infringement of U.S. copyright law and subject to the penalties and liabilities provided therein.

CONTENTS

Calling All The People • 10

Dear Mr. President • 90

Drifting • 80

Morphine & Chocolate • 53

No Place Like Home • 60

Old Mr. Heffer • 40

Pleasantly Blue • 18

Spaceman • 83

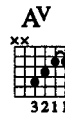
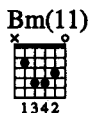
Superfly • 27

Train • 68

What's Up • 3

WHAT'S UP

Words and Music by
LINDA PERRY



Slowly ♩ = 63

Intro:

Gtr. 1 (Acoustic) *mf*

Gtr. 2

A Asus2 Bm Bm(11) E5 D Dsus2 E5

Rhy. Fig. 1

A Asus2 A Asus2 Bm Bm(11) E5

Riff A

mf

T A B

7 9 9 9 9 7 7 7 4 2 4 2 4 2 4 4

(end Rhy. Fig. 1)

D Dsus2 E5 A Asus2

(end Riff A)

T A B

2 7 7 7 5 5 7 5 7 5 7

Verse:

w/Rhy. Fig. 1 (2 times)

A Asus2 Bm Bm(11) E5

1. Twen-ty-five years and my life is still _ try-in' to get up that great big hill _ of _

2. See additional lyrics.

T A B

7 7 4 4 2 4 2 4 2 4 2 4

D Dsus2 E5 A Asus2

hope for a des - tin - a - tion. I

T
A
B

2 2 4 2 4 2 5 2 5 7

A Asus2 Bm Bm(11)E5

real-ized quick - ly, as I know I should, - that this world - was made up of this broth-er - hood - of - man, -

T
A
B

7 7 7 4 2 4 2 4 2 4

substitute w/Fill 1 (Gtr. 2, Verse 2)

D Dsus2 E5 A Asus2

for what-ev - er that means. - And so I

T
A
B

2 2 4 2 4 2 5 7 5 7

Fill 1

Gtr. 2

T
A
B

5

Pre-Chorus:

w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A

Asus2

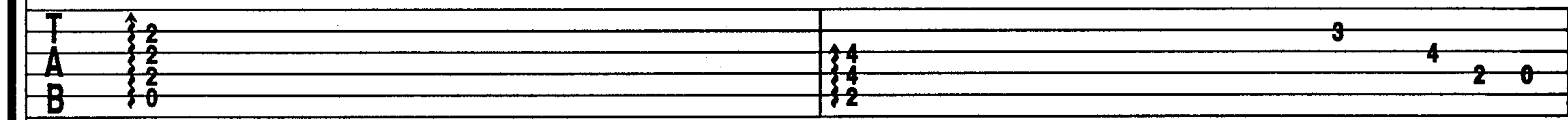
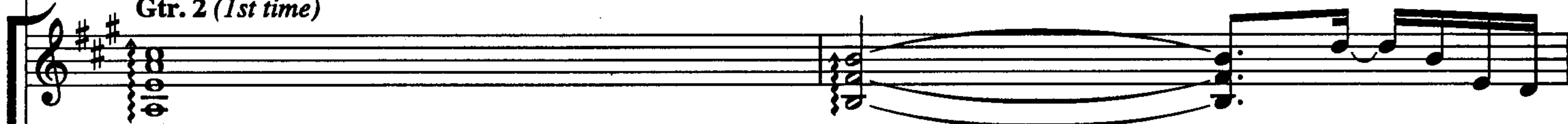
Bm

Bm(11)E5

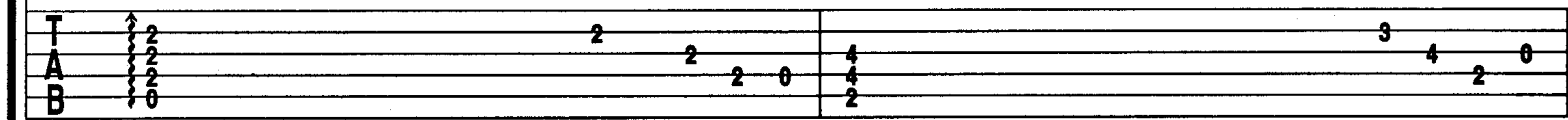


cry some-times when I'm ly-ing in bed, _ just to get it all out, _ what's in _ my head. _ And I, _

Gtr. 2 (1st time)



Gtr. 2 (2nd time)



D

Dsus2 E5

A

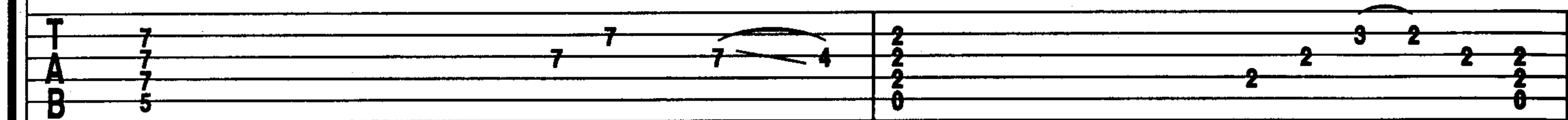
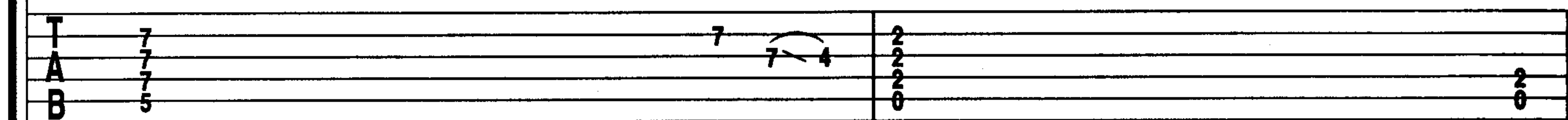
Asus2



and I'm feel-ing

a lit - tle pec - ul - iar.

And so I



A Asus2 Bm Bm(11)E5

wake in the morn-ing and I step out - side, - and I take a deep breath - and I get - real high.. And I

TAB

2 2 2 2 0 4 4 2 0

2 2 2 0 4 4 2

TAB

2 2 2 2 0 4 4 2 0

2 2 2 0 4 4 2

D Dsus2 E5 A To Coda ⊕
Asus2

scream from the top of my lungs, - "What's go - ing - on?" - And I - say

TAB

7 7 7 7 4 2 2 2 0

7 7 7 0 2 2 2 0

TAB

7 7 7 7 5 5 5 0

7 7 7 5 5 0

hold - - - - -

1 1

17 16 (16) 14 17 (16)

Chorus:
w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A Asus2 Bm Bm(11) E5

hey, _____ hey. _____ I said hey, -

T	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2

D Dsus2 E5 A Asus2

a - what's go - ing _____ on. _____ And I _____ say

T	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
A	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
B	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0

A Asus2 Bm Bm(11) E5

hey, _____ hey. _____ I said hey, -

T	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2

D Dsus2 E5 A Asus2

a - what's go - ing _____ on? _____

T	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
A	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
B	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0

w/Rhy. Fig. 1 (Gtr. 1) & Riff A (Gtr. 2) both 2 times

A Asus2 Bm Bm(11) E5 D Dsus2 E5

The musical notation is on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The solo consists of four measures. The first measure has a whole note chord F#m (F#2, A2, C#3) and a vocal line starting on G4. The second measure has a whole note chord Bm (B2, D3, F#3) and a vocal line starting on A4. The third measure has a whole note chord Bm(11) (B2, D3, F#3, A3, C#4, E4) and a vocal line starting on B4. The fourth measure has a whole note chord D (D2, F#2, A2, C#3, E3, G#3) and a vocal line starting on A4. The guitar solo is a melodic line that starts on G4, moves to A4, then B4, and finally to C#5. The vocal line is a simple melody that follows the guitar solo. The lyrics 'Hello, hello, good-bye, good-bye' are written below the vocal line.

Ooo, — ooo, — ooo, — ooo.

A Asus2 A Asus2 Bm Bm(11) E5

Ooo, ooo, ooo,

D

Dsus2 E5 A

D.S. $\text{\textcircled{X}}$ al Coda

Asus2

ooo. 2. And I try

\oplus
Coda

* *Chorus:*
w/Rhy. Fig. 1 (Gtr. 1)

A Asus2 Bm Bm(11)E5

hey, _____ hey, _____ I said hey, _____
 Wake in the morn-ing and I step out - side, take a deep breath_ and I get__ real high, and I

Gtr. 2

T
 A B
 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4
 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4
 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2

*Bb and, use only on 2nd & 4th times only.

***Bkgrd. vocals on 3rd & 4th times only.**

D Dsus2 E5 1.2.3. A Asus2 4. A Asus2

— a-what's go-ing — on? — And I — say, —
 scream, "What's go-ing on?" —

T 7 7 7 7 7 7 2
 A 7 7 7 7 7 7 2
 B 5 5 5 5 5 5 2

w/Rhy. Fig. 1 (Gtr. 1)

Chord progression: A Asus2 Bm Bm(11) E5

Vocal line: Ooo, ooo, ooo,

Guitar line: 7 7 7 4 2 4 2 4 2 4

Chord progression: D Dsus2 E5 A Asus2

Vocal line: ooo, ah - huh.

Guitar line: 2 7 7 7 5 5 7

Tempo: Slower ♩ = 58 (♩ = ♩³)

Outro:

Chord progression: A Asus2 Bm E5

Vocal line: Twen-ty-five years and my life is still _ try-in' to get up that great big hill _ of _

Chord progression: D Dsus D Dsus2 E5 A

Vocal line: hope for a des-tin - a - tion, mmm.

Verse 2:

And I try, oh my God, do I try.
 I try all the time in this institution.
 And I pray, oh my God, do I pray.
 I pray every single day for a revolution.
 (To Chorus:)

CALLING ALL THE PEOPLE

Words and Music by
LINDA PERRY, SHAUNNA HALL, CHRISTA HILLHOUSE,
WANDA DAY and DAWN RICHARDSON

Tune down:
⑥ = D

Moderate rock ♩ = 104

Intro:

hi-hat x x x x N.C. Dm7

Gtr. I

f

Gtr. II

17

1/2 1/2 1/2

Rhy. Fig. 1

Calling All the People - 8 - 1
PO991GTX

Copyright © 1992 by FAMOUS MUSIC CORPORATION/STUCK IN THE THROAT MUSIC/
LEJONHJARTA MUSIC (ASCAP) AND ENSIGN MUSIC CORPORATION/BAD
LOVE SEIZURE (BMI)

International Copyright Secured

Made in U.S.A.

All Rights Reserved

D **G/B**

simile

(end Rhy. Fig. 1)

Verses 1 & 2:
w/Rhy. Fig. 1 (2 times)
Dm7

1. How can you tell _____ when your well-ness is not well?_ Make no mis - takes, _
2. See additional lyrics

Gtr. I
Rhy. Fig. 1A

D **G/B**

now, _____ yeah, hey. _____

(end Rhy. Fig. 1A)

D **G/B**

now, _____ yeah, hey. _____

(end Rhy. Fig. 1A)

w/Rhy. Fig. 1A
Dm7

Please do ex - euse _____ my itch - y at - ti - tude, — I'm feel - in' right -

_____ eous, _____ ya know. _____

Pre-Chorus:

Gtr. D
II

C

F

Why, _____ why are we al - ways ask - ing

Gtr. I

P.M. -- 4 P.M.

T	7	7			7	7	7		x	x	x		5	5	5	13	13
A	7	7			7	7	7		x	x	x		5	5	5	14	14
B	7	7			7	7	7		x	x	x		5	5	5	15	15
	5	5	0	0	x	0	5	5	5	x	x	x					7

why? To lame - ly try _____ to just - i -

T	7	7	x	x		7	7		x	x	x		5	5	5	13	13
A	7	7	x	x		7	7		x	x	x		5	5	5	14	14
B	7	7	x	x		7	7		x	x	x		5	5	5	15	15
	5	5	x	x	0	7	5	5	x	x	x						7

fy, _____ for what it is the lack of drive.

T	7	7			7	7		x	x	x		5	10	10	7	7	7
A	7	7			7	7		x	x	x		5	10	10	7	7	7
B	7	7			7	7		x	x	x		5	10	10	7	7	7
	5	5	0	0	0	0	5	5								5	5

D5
Gtr. I

*A/D

C/D

G/D

(w/warble effect-----)

(w/echo repeats)

10 9 8 10 12

10 10 8 10 12

7 7 9 7 10 12

7 7 10 12

***Bass plays D pedal.**

Gtr. II

TAB

Chorus:

D

Chorus.

D G5 C5

Call - ing all the peo - ple, have you noth - in' brew - in'? _____

Rhy. Fig. 2

Gtr. I

(end Rhy. Fig. 2)

Rhy. Fig. 2
Gtr. I

(end Rhy. Fig. 2)

10 10 10 10 10 10 10 10 10 10 10 10 7 7 7 7 8 8 8 7 7

10 10 10 10 10 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8 8

T

A

B

12 12 12 12 12 12 12 12 12 12 12 12

Rhy. Fig. 2A

Gtr.

(end Rhy. Fig. 2A)

Gtr. II

The image shows a musical score for guitar II and its corresponding tablature. The guitar part is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It begins with a double bar line and a 'V' mark. The notation includes various chords, some with multiple notes beamed together, and some notes marked with 'x' to indicate natural harmonics. The tablature below the staff consists of six lines, each labeled with a letter (T, A, B, and three unlabeled lines) and contains numbers representing fret positions. The tablature is divided into two systems by a vertical line. The first system covers measures 1 through 8, and the second system covers measures 9 through 12. The final measure of the second system ends with a circled '6'.

T 7 7 x x x x 7 7 x x x x

A 7 7 x x x x 7 7 x x x x

B 5 5 x x x x 5 5 x x x x

5 5 x x x x 5 5 x x x x

5 5 x x x x 5 5 x x x x

5 5 x x x x 5 5 x x x x

(6)

w/Rhy. Fig. 2 & 2A (both 2 times)

D

G5

C5

w/Rhy. Fig. 2 & 2A (both 2 times)
D

Time to flap your big fat mouth let's rap how we be do - in'.

1. D G5 C5

Say might what you say, — that's real - ly all it takes — to break —

w/Rhy. Fill 1
D5 Dm7

— through.

Gtr. II

1/2

6 5 (6 5)

2. w/Rhy. Figs. 2 & 2A (2nd bar of each only)
G5

Guitar Solo:
A5 C5

Gtr. I

real - ly all it takes. —

Gtr. III

f

5 4 5 4 5 4 5 4 5 4 5 4 5

Gtr. II

Fdbk.

Fdbk.

5 5 6 7 (7)

Fdbk. pitch: E

Rhy. Fill 1

1 1 2 0

7 7 (7) 15 4 0

A5 C5 A5 C5 15
 trem. bar 1/2
 5 4 5 4 5 4 3 2 2 2 0 (0) (0)
 (7) 10 10 x 10 10 10 10 10 x 13 1/2
 9 9 x 9 9 9 9 9 x 12
 A5 C5 A5 Gtrs. II & III D5 ③ ④ open C5
 1/2 1/2 2 1/2 trem. bar 1/2 1/2 2 1/2 1/2
 (0) 5 7 5 0 10 10 10 x 10 10 10 x 13 1/2
 9 9 x 9 9 9 9 9 x 12
 10 10 x 10 10 10 10 10 x 13 1/2
 9 9 x 9 9 9 9 9 x 12
 A5 D5 ③ ④ open C5 A5 D5 ③ ④ open C5
 10 10 10 x 10 10 10 x 13 1/2 10 10 10 x 10 10 10 x 13 1/2
 9 9 9 x 9 9 9 9 x 12 9 9 9 x 9 9 9 9 x 12

⑤
5fr.
D

Breakdown: (Gtrs. out)

A5

Call - ing all the peo - ple.

Have you noth - in' brew - in'? Time to flap your big fat mouth. Let's rap how we be do - in! Say might what you say. That's

real - ly all it takes to break through. Well,

let's say it a - gain! Call - ing all the peo - ple.

let's say it a - gain! Call - ing all the peo - ple.

G5 C5 D

Call - ing all the peo - ple.

G5 C5 Free time D Dm7

Gtr. I

(w/chorus effect)

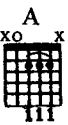
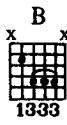
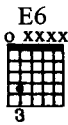
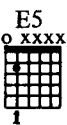
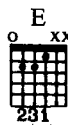
Gtr. II

(w/chorus-type effect)

Verse 2:
 Where is it at
 When your moral is a hat full of money, yeah, hey?
 Can you explain the messy kitchen sink
 It's so confusing, ya know.
 (to Pre-Chorus:)

PLEASANTLY BLUE

Words and Music by
LINDA PERRY



Moderate blues-rock ♩ = 120 (♩ = ♩)

Verse 1:

Gtr. I (Acoustic) *mf*

A5 G5 E

Ev - 'ry time you wake in the morn - ing

E5 G5 A G5 E5

and you start to cry. And I fig - ure there's

A5 G5 E5

some - thing up ba - by, but you don't tell me why. But I know.

Gtr. II *f*

T A B

Chorus:

A E A5 E A5 G5

that's why I call you blue.

Rhy. Fig. 1A

T A B

Pleasantly Blue - 9 - 1

PO991GTX

Copyright © 1991 by FAMOUS MUSIC CORPORATION/STUCK IN THE THROAT MUSIC (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved

E B

'Cause I fig - ure some - thing ba - by, that's why—

T
A
B

2 2 4 2 2 2 0 4 4 0 4 4 4 6 4
0 0 0 0 0 0 3 2 2 2 2 2 2 2 2

(end Rhy. Fig. 1) (end Rhy. Fig. 2)

A A5 G5 E5

Rhy. Fig. 2 A5 G5

I call you pleas - ant - ly blue.

(end Rhy. Fig. 1A) Rhy. Fig. 2A (end Rhy. Fig. 2A)

P.M. P.M.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
T	2	2	2	2	2	2	2	2																
A	2	2	4	2	2	2	4	2																
B	0	0	0	0	0	0	0	0	2	2	2	2	2	0	0	2	2	2	2	0	0	0	0	0

Verse 2:
w/Rhy. Fig. 2 (Gtr. I) & 2A (Gtr. II) (both 3½ times)
E5 A5 G5 E5

w/Rhny. Fig. 2 (Gtr. 1) & 2A (Gtr. 11) (both 5/2 times)
 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5

Hush, hush, you walk on by. ——— You don't say a word. ———

E5 A5 G5 E5 A5 G5 E5 A5 G5
 3 3
 Talk to me ba - by, talk to me ba - by, What have-n't I heard?...

w/Fill 1 (Gtr. II)
E
Gtr. I

Chorus:
w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II)
A

Well, I know, _____ yeah, yeah, yeah, that's why I call you blue...

E B

'Cause I fig - ure some - thing ba - by, that's why.

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)
E5 A5 G5 E5 A5 G5

I call you pleas - ant - ly blue.

Guitar Solo:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 3½ times)
E5 A5 G5 E5 A5 G5 E5 A5 G5

Gtr. III

rake

P.M.--

E5 A5 G5 E A5 G5 E5

1/4 1/4 1/4 1/4

3 3 3 3 3 3

P.M.----- 1/4 P.M.----- 1/2 P.M.----- 1/4

Fill 1

Gtr. II

3

0 3 4 2 0

The sheet music is for a guitar piece in E major, indicated by the key signature (one sharp, F#) and the common time signature. It features three guitar parts (Gtr. I, Gtr. II, Gtr. III) and a bass line (B). The music is divided into measures by a vertical line.

Gtr. I: The first staff shows a melodic line with triplets and a 1/4 note. The second staff shows a melodic line with triplets and a 1/4 note. The third staff shows a melodic line with triplets and a 1/4 note. The fourth staff shows a melodic line with triplets and a 1/4 note. The fifth staff shows a melodic line with triplets and a 1/4 note. The sixth staff shows a melodic line with triplets and a 1/4 note.

Gtr. II: The first staff shows a melodic line with triplets and a 1/4 note. The second staff shows a melodic line with triplets and a 1/4 note. The third staff shows a melodic line with triplets and a 1/4 note. The fourth staff shows a melodic line with triplets and a 1/4 note. The fifth staff shows a melodic line with triplets and a 1/4 note. The sixth staff shows a melodic line with triplets and a 1/4 note.

Gtr. III: The first staff shows a melodic line with triplets and a 1/4 note. The second staff shows a melodic line with triplets and a 1/4 note. The third staff shows a melodic line with triplets and a 1/4 note. The fourth staff shows a melodic line with triplets and a 1/4 note. The fifth staff shows a melodic line with triplets and a 1/4 note. The sixth staff shows a melodic line with triplets and a 1/4 note.

Bass Line: The first staff shows a melodic line with triplets and a 1/4 note. The second staff shows a melodic line with triplets and a 1/4 note. The third staff shows a melodic line with triplets and a 1/4 note. The fourth staff shows a melodic line with triplets and a 1/4 note. The fifth staff shows a melodic line with triplets and a 1/4 note. The sixth staff shows a melodic line with triplets and a 1/4 note.

Annotations: The music includes various techniques such as triplets, bends, and fretted notes. Specific annotations include "hold bend" and "hold-----".

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in bass clef. The melody consists of eighth and sixteenth notes, while the bass line consists of quarter and eighth notes. The lyrics 'The Rose Tree' are written below the bass line.

A5 G5

Oh no, there you go, what's wrong with you?

A5 G5

E5 A3 G3 E5 A3 G3 E5
 Come here ba - by, come to me ba - by,

14 (14) 12 (12)
 14 (14) 12 (12)

E5 A5 G5 E w/Rhy. Fill 2 (Gtr. II)

what else can I do? But I know,

Fretboard diagram for the first two measures:

0
3
1
2

Chorus:

A Gtr. I

yeah, yeah, yeah, that's why I call you blue.

Gtr. III

Fretboard diagram for the first two measures:

12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12

Gtr. II

Fretboard diagram for the first two measures:

2	2	4	2	2	0	3	4	2	2	2	0	2	2	4	2	2	2	0	3	4	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Rhy. Fill 1

Gtr. II

hold-----

Fretboard diagram for the first two measures:

3
2
0

'Cause I figure some-thing ba-by, that's why—

I call you pleas-ant-ly blue.—

A E

15 12 14 12 14 (14) 12 (12) 7 7
 15 12 14 12 14 (14) 12 (12) 7 7

2 2 4 2 2 2 4 0 1 4 4 6 4 4 4 6 4
 0 0 0 0 0 0 0 4 0 1 2 2 2 2 2 2 2

5 5 10 11 12 15 14 12 14 12 14

2 2 4 2 2 2 4 2 0 0 0 0 0 0 0 0

B

'Cause I fig - ure some - thing ba - by, that's why—

3

(12) 13 14 12 14 15 (15)

7 7

3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1

0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

4 4 6 4 4 4 6 4

2 2 2 2 2 2 2 2

A

I call you pleas - ant - ly blue.—

3 3 3

12 15 12 15 14 12 14 12 14

2 0

The musical score is for a piece titled "Pleasantly Blue - 9-9". It is written for guitar, bass, and drums. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4.

System 1:

- Guitar:** Features two measures of eighth-note patterns. The first measure is labeled "B" and the second "A". The second measure includes a triplet of eighth notes.
- Bass:** Features eighth-note patterns corresponding to the guitar. The first measure is labeled "1" and the second "1".
- Drums:** Features a simple eighth-note pattern in the first measure, followed by a more complex pattern in the second measure.

System 2:

- Guitar:** Continues the eighth-note patterns. The first measure is labeled "1" and the second "1".
- Bass:** Continues the eighth-note patterns. The first measure is labeled "1" and the second "1".
- Drums:** Continues the eighth-note pattern.

System 3:

- Guitar:** Features a sequence of eighth-note patterns. The first measure is labeled "E" and the second "F7 E7". The third measure is labeled "Freely" and includes a fermata.
- Bass:** Features a sequence of eighth-note patterns. The first measure is labeled "E" and the second "F7 E7". The third measure is labeled "Freely" and includes a fermata.
- Drums:** Features a sequence of eighth-note patterns. The first measure is labeled "E" and the second "F7 E7". The third measure is labeled "Freely" and includes a fermata.

System 4:

- Guitar:** Features a sequence of eighth-note patterns. The first measure is labeled "E" and the second "F7 E7". The third measure is labeled "Freely" and includes a fermata.
- Bass:** Features a sequence of eighth-note patterns. The first measure is labeled "E" and the second "F7 E7". The third measure is labeled "Freely" and includes a fermata.
- Drums:** Features a sequence of eighth-note patterns. The first measure is labeled "E" and the second "F7 E7". The third measure is labeled "Freely" and includes a fermata.

A **D(9)** **C**

x o x x x x x x 3fr.

111 21333 1333

[illegible]

(Vocal:) Shhht!

mf
 (w/wah & slap. - back echo)

The musical score consists of two staves. The top staff is a treble clef staff with a melody. The bottom staff is a bass clef staff with a bass line. The bass line includes fret numbers and some notes marked with 'x'.

Verses 1 & 2:
w/Rhy. Fig. 1A (4 times)

A D(9)

1. Here I am — I'm — wait - in' on a chance — to —
2. See additional lyrics.

Gtr. II

(wah & echo off)

Bass line fret numbers: 5 7 5 7 5 7 | 5 5 5 5 3

A D(9)

— make it right. — Um, — hmm.

(wah & echo on)

1/2

Bass line fret numbers: 7 (7) 5 7 7 5 | (5) 7 (7) 5 7 7 5

A D(9)

Ev - 'ry word you say — makes my — heart go bang bang, — 'cause it —

(wah & echo off)

Bass line fret numbers: (5) 2 5 7 5 5 5 | 5 5 5 5 5 3

A D(9)

— sounds so nice. — Yeah, — hey. Well,

(wah & echo on)

1/2

Bass line fret numbers: 7 (7) 5 7 7 5 | (5) 7 (7) 5 7 7 5

Pre-chorus:
w/Rhy. Fig. 1A (4 times) on D.S., substitute Rhy. Fill 1 for Gtr. II

A D(9)

I've been a - lone and you've been a fool. Oh,

rake

T (5) 0 12 14 12 (12) 14 14 14 (14)
A 12 14 12 (12) 14 14 14 (14)
B 10 12 10 (10) 12 12 12 (12)

A D(9)

ba - by, don't you know that's the gold - en rule. Well,

12 12 11 11 9 9 7 7 5
A 12 12 11 11 9 9 7 7 5
B 10 10 9 9 7 7 5 5 3

A D(9)

I've been a - lone and you've been a fool. Oh,

rake (steady gliss)

12 14 12 14 12 14 14 14 (9)
A 12 14 14 14 (9)
B 10 12 14 12 (12) 10 12 10 (10)

Rhy. Fill 1

12 14 12 (12)
A 12 14 12 (12)
B 10 12 10 (10)

A

To Coda Φ D(9)

ba - by, don't you know_ that's the way I like it.

T
A
B

12 12 11 11 9 9 7 7 5
10 10 9 9 7 7 5 5 3

Chorus:
C N.C. A5

Let me take you a - way on the wings of my

Detailed description: This image shows the musical notation for the chorus of the song 'Fly Away with Me'. The melody is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the staff. Above the staff, the chords are indicated: 'C' for the first measure, 'N.C.' (No Chord) for the second measure, and 'A5' for the third measure. The melody consists of quarter notes and half notes, with some measures containing beamed eighth notes. The lyrics are: 'Let me take you a - way on the wings of my'. The word 'a' is hyphenated across two measures.

Rhy. Fig. 2
Gtr. I

3 3 3 5 7 5 (5) 5 5 5 5 5

Rhy. Fig. 2A
Gtr. II

The musical notation for Rhythm Figure 2A, Guitar II, consists of a single staff with a treble clef. The notation includes a series of chords and single notes, with various articulations such as accents, slurs, and a final sharp sign. The fretboard diagram below the staff shows the fingerings for each note, with numbers 1 through 5 indicating the fingers used. A final sharp sign is also present at the end of the diagram.

Em(9) E7(#9) Em Em9 E7(#9)

sup - er - fly.

P.M.-----4

1/2

C D E5 A5

May - be we'll cel - e - brate all the room in the

1/4

1/4

The musical score is written for guitar, bass, and voice. The guitar part features a complex arrangement of chords and melodic lines, including a prominent bend in the second measure of the first system. The bass part provides a steady accompaniment with various fretting techniques. The vocal line consists of two phrases: 'sup - er - fly.' and 'May - be we'll cel - e - brate all the room in the'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Em Em(9) 1. Em Em(9) E7(#9)

sky. Heav - en knows that we'll go

Harm.-----1
(8va)

(end Rhy. Fig. 2)

P.M.---

Harm.-----1

T 8 8 8 7 7 7 8 8 8 8 7 x x 7 8 8 0 0
A 9 9 9 7 7 7 9 9 9 9 7 x x 7 9 9 0 0
B 7 7 7 7 7 7 9 9 9 7 7 7 7 7 7 13 10

(end Rhy. Fig. 2A)

1/4 1/4

T 7 7 7 8 8 7 8 8 8 x
A 7 7 7 7 7 7 7 7 7 x
B 0 0 0 7 7 7 7 7 0 5 6 0 3 0 0 0 7 7 6 6 6 x

A D(9)

Gtr. I boom boom boom.

Gtr. II (w/wah & echo)

T x x 5 7 5 7 (7) 5 7 (7) 7 5 (5)
A x x 5 7 5 7 (7) 5 7 (7) 7 5 (5)
B x x 5 7 5 7 (7) 5 7 (7) 7 5 (5)

A D(9)

T x x 5 7 5 7 (7) 5 7 (5 7) 8 7 (7)
A x x 5 7 5 7 (7) 5 7 (5 7) 8 7 (7)
B x x 5 7 5 7 (7) 5 7 (5 7) 8 7 (7)

[2.]

Guitar Solo:

Gtr.
I

A

C

④
5fr.
G

Heav - en knows_ that we'll go boom boom boom.

Gtr. I

Gtr. II

P.M.---+

f

1/2

1

hold bend

Gtr. II

D(9)

A

④
5fr.
G

P.M.

hold bend

1/2

1

3

D(9)

A

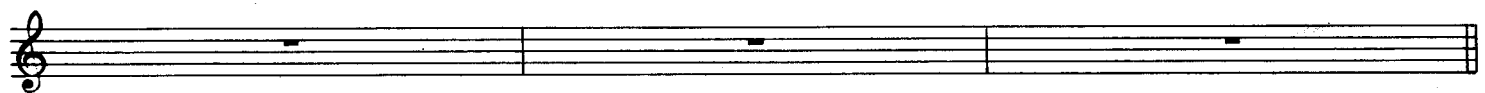
D(9) ④5fr. ⑤7fr. G E A ④5fr. ⑤7fr. G E

rake

1/2

D(9) Interlude: (Gtrs. out)

1/2 1/2



Verse 3:
(Gtrs. out)
*N.C.(A)

(D(9))

Here I am, _____ I'm wait-in' on a chance _____ to

*Chords implied by bass figure.

(A) (D(9))

make it right. Um, _____ hmm.

(A) (D(9))

Do I turn you on, _____ (or) may-be _____ do I turn you off? _____ Could you

(A) (D(9)) D.S. al Coda %

just de - cide? Yeah, _____ hey. Well,

Chorus:
w/Rhy. Figs. 2 & 2A

Coda D(9)

like it. Let me take you a - way

C N.C. A5

12 12 11 11 9 9
10 10 9 9 7 7

on the wings_ of my sup - er - fly. Yeah!

Em(9) E7(#9)

Gtr. III

1 1 1/2

14 12 15 15 12 15 12 14 14 12 14 14 12 14

May - be we'll cel - e - brate

Em Em(9) E7(#9) C D E5 A5

3 3

1 1 1/2

14 14 15 (15) (15) 12 15 12 15 12 14 12 14

Em Em(9)

all the room in the sky.

pick sl.

Em Em(9) E7(#9)

w/Rhy. Figs. 2 & 2A (1st 5 bars of each only)

C N.C. A5

Let me take you a - way

Em(9) E7(#9)

on the wings of my sup - er fly. Yeah!

Em Em(9) E7(#9) C D E5 A5

May - be we'll cel - e - brate

all the room in the sky! (Spoken:) S -

Gtr. I

Rhy. Fig. 3

pick slides-----

P.M.

*Chord name reflects Gtr. 1's harmony.

Gtr. II

Rhy. Fig. 3A

1/2

1/2

sup - er - fly....

P.M.

Outro:
w/Rhy. Figs. 3 & 3A
w/Fill 1
Em7

Sup - er - fly...

(end Rhy. Fig. 3)

Gtr. III

trem. bar
(w/wah & echo)

(end Rhy. Fig. 3A)

trem. bar

trem. bar

trem. bar

Fill 1

Gtr. III

E7(#9)

Staff 1 (Gtr. III): Musical notation with a treble clef, a single note on the first line (F#4), and a wavy line indicating a sustained note. Fret numbers 12, 14, 14, 12 are written below the staff.

Staff 2 (Gtr. III): Musical notation with a treble clef, a single note on the first line (F#4), and a wavy line indicating a sustained note. Fret numbers 14, 12, 14, 12, 10, 12 are written below the staff.

Gtr. I

(w/echo repeats)

Staff 1 (Gtr. I): Musical notation with a treble clef, a single note on the first line (F#4), and a wavy line indicating a sustained note. Fret numbers 12, 12, 12, 12, 12, 12, 12, 12 are written below the staff.

Staff 2 (Gtr. I): Musical notation with a treble clef, a single note on the first line (F#4), and a wavy line indicating a sustained note. Fret numbers 14, 14, 14, 14, 14, 14, 14, 14 are written below the staff.

Gtr. II

Staff 1 (Gtr. II): Musical notation with a treble clef, a single note on the first line (F#4), and a wavy line indicating a sustained note. Fret numbers 7, 8, 8, 8, 8 are written below the staff.

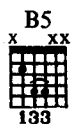
Staff 2 (Gtr. II): Musical notation with a treble clef, a single note on the first line (F#4), and a wavy line indicating a sustained note. Fret numbers 7, 7, 7, 7, 7 are written below the staff.

Verse 2:

What can I do to get you in the mood,
 Baby, I give up. Ah, huh,
 I'm so misused and you're so confused.
 It's such a drag. Yeah.
 (to Pre-Chorus:)

OLD MR. HEFFER

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL



Fast ♩ = 210

Intro: N.C.(E7)

Gtr. I

f rake

rake

Verse:
N.C.(E7)

1. Stum - bled my way on the dark - est af - ter - noon. —
2.3. See additional lyrics

w/Fill 2 (Gtr. I, Verse 3)

I got a beer in my hand, - and I'm

drag - gin' a stoag - ie. too. — The

Gtr. I

P.M.-----

1/4

1/4

grad. slide

12 (16)

5 (5)

5 (5)

Fill 2

Gtr. I

2

w/slide

grad. slide

12 (16)

5 (5)

5 (5)

Chorus:

B5

A5

E5

E6

E5

E6

E5

back, —

'cause I'm feel - ing good — to - night. —

Gtr. I

Rhy. Fig. 1

Gtr. II

A-get back, —

'cause I'm feel - ing right. —

(end Rhy. Fig. 1)

1.	2.
----	----

Coda A F# G G# A

The musical notation for the Coda section is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The notation consists of a series of eighth and quarter notes, with some notes beamed together. Above the staff, the letters A, F#, G, G#, and A are placed above specific notes, indicating the pitch of those notes. The section ends with a double bar line and a repeat sign.

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: G4 (quarter rest), A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B13

child. ————— But ————— Bill - y would - n't talk to me, —

A G# A A# B

T 6 5 5 5 5 5 5 6 7 8 7 7 7

A 7 7 7 7 7 7 7 5 6 7 8 7 7

B 7 7 7 7 7 7 7 6 7 8 9 7 7

5 4 5 6 7

ah, and Sus - ie would - n't look at me, — ah. It

G A A# B G# A A#

T 7 5 6 7 8 7 7 7 7 5 6 7

A 6 7 8 9 6 7 8

B 4 5 6 7 4 5 6

made me so ————— dog - gone cra - zy, I had to chase —

B G# A A# B G# A A# B

T 8 5 6 7 8 5 6 7 8 8 8 8

A 9 6 7 8 9 6 7 8 9 9 9 9

B 7 4 5 6 7 4 5 6 7 7 7 7

them for a mile. ————— (Spoken:) All I wanted was change for a buck.

3 3 3

T 8 8 8 8 8 8 8 8 8 8

A 9 9 9 9 9 9 9 9 9 9

B 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7

*Gtr. II tacet.

The musical score is for the piece "Well, I'm". It features a guitar part and a piano part. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). It includes a melody with trills and a complex rhythmic pattern of triplets. The piano part is written in bass clef and consists of a steady eighth-note accompaniment. The lyrics "Well, I'm" are written above the piano part.

Guitar Part:

- Staff 1: Treble clef, key signature of three sharps. Contains a melody with trills and a complex rhythmic pattern of triplets.
- Staff 2: Treble clef, key signature of three sharps. Contains a melody with trills and a complex rhythmic pattern of triplets.
- Staff 3: Treble clef, key signature of three sharps. Contains a melody with trills and a complex rhythmic pattern of triplets.

Piano Part:

- Staff 4: Bass clef, key signature of three sharps. Contains a steady eighth-note accompaniment.
- Staff 5: Bass clef, key signature of three sharps. Contains a steady eighth-note accompaniment.

Lyrics:

Well, I'm

Chorus:
w/Rhy. Fig. 1 (Gtr. II w/improvisation, 3 times)

B5 A5 E5 E6 E5 E6 E5

back,_____ and I'm feel - ing good_____ to - night._____

Gtr. I

7 7 7 7 5 5 5 (5)

T
A
B

B5 A5

Well, I'm back,_____ and I'm feel - ing right.._____

7 7 7 7 7 5 5 5 5 5

T
A
B

E5 E6 E5 E6 E5 B5

Well, I'm back,_____

1 12 12 12 15 12 12 12 15 12 12 15 12 12 15 12 12 7 7 7 7

T
A
B

A5 E5 E6 E5 E6 E5

and I'm feel - ing good _ to - night. _ Well, I'm

5 5 5 5 5 5

5 5 5 5

Gtr. II B5 A5

back, _ and I'm feel - ing right! (Spoken:) Jesus!

Gtrs. I & II

7 7 7 7 7 7 5 5

7 7 7 7 7 7 5 5

1 2 2 0

Old Mister Heffer - 9 - 9
PO991GTX

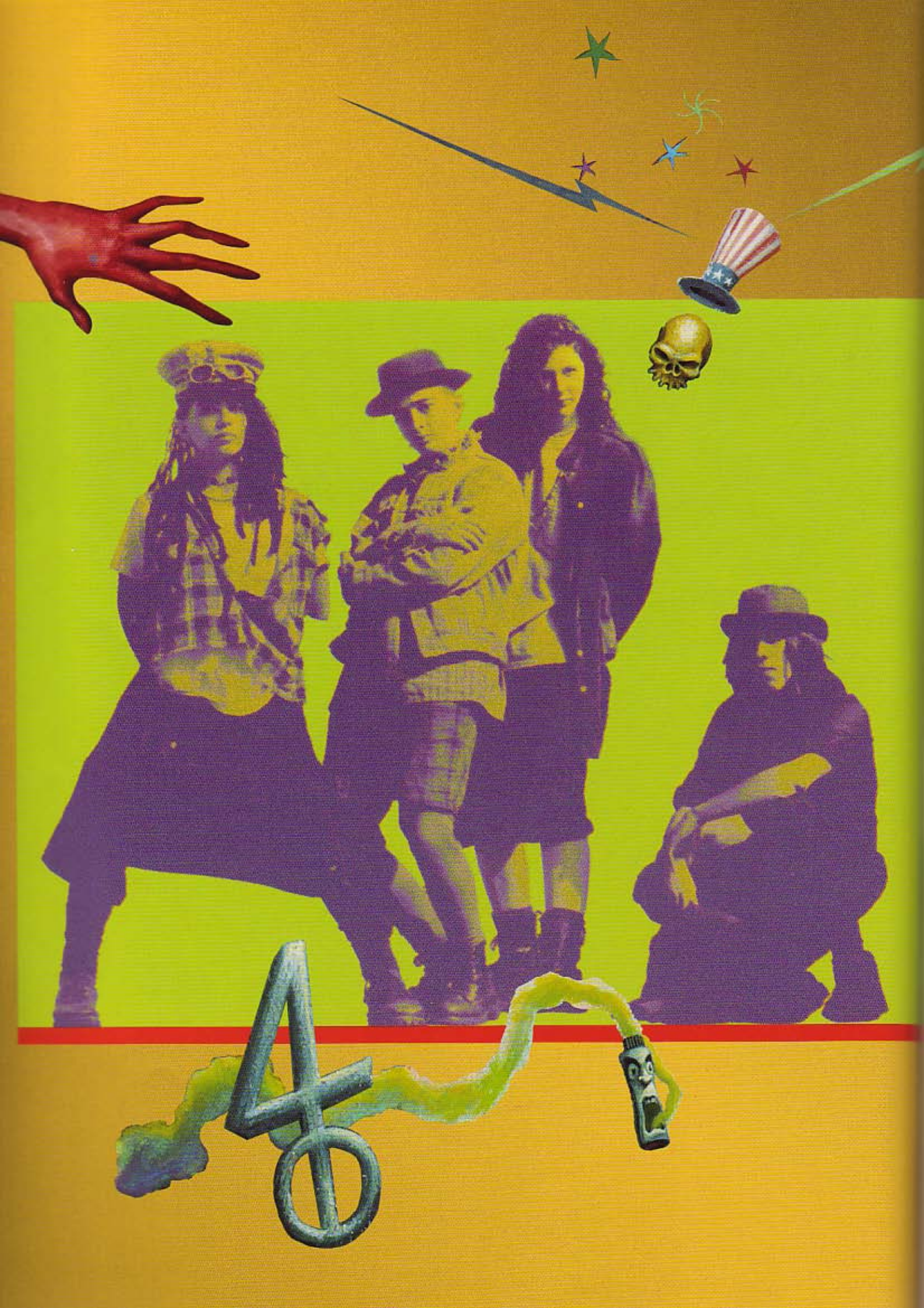
Verse 2:
Trouble is a word that starts with a capital T.
I refer myself to the word 'cause I'm so keen.
Little do they know that I'm struttin' such a style.
It makes the trouble in me all worth the while.
(To Chorus:)

Verse 3:
There goes Billy and Susie walkin' hand 'n hand.
I quickly caught up slurring yo, what's the plan.
They had fear in their eyes, and bellies that
And bellies that ran like dogs.
I barrelled down laughing, screaming Susie,
You forgot your clogs.
(To Chorus:)









w/Fill 1

A

Uh, sub-sti-tute my en-e-mies with a-real good friends.

*Gtrs. I & II

P.M.-----4 P.M.-----4 P.M.-----4

*Two gtrs. arr. for one

Substitute Rhy. Fill 1 (2nd time)

G5

Morphine and choc-'late are my sub-sti-tutes, are my sub-sti-tutes.

N.C. A7

w/Fill 2 (2nd time only)

Gtr. I (Gtr. II out)
Rhy. Fig. 1

(end Rhy. Fig. 1)

Fill 1

Gtr. III

2 2 3 2 3 5

Rhy. Fill 1

Gtrs. I & II

3 5 3 3 5 3

Fill 2

Gtr. III

2 3 2 3 5

w/Fill 3

3 x x 3 3 3 5 (5) 3 3 5 5

5 x x 5 5 5 5 5 5

0 x x 0 0 0 0 0 0

Bridge:

A5

A5(b9)

Gtrs.
I & II

P.M.

w/Fill 4

D

(Bkgd. voc.) And you can

And you can say

say,—"hey" (5) open

Asus A

hey, yeah. come a long way." You've real-ly come a long way."

A5(b9)

w/Fill 5

D

And you can say,—"hey," it can on-ly be this

A5II

A

A5II A

(3) open

G5

(6) open5fr.

G A

P.M.

P.M.

Rhy.

Fig. 2

it can on-ly be this way."

You might be care-ful.
You might be care-ful.

Fill 3

Gtr. III

(w/echo
repeats)

8 9

Fill 4

Gtr. III

(w/echo
repeats)

10 10 10 10
10 10 10 10
11 11 11 11

Fill 5

Gtr. III

(w/echo
repeats)

10 10
10 10
11 11

(end Rhy. Fig. 2)

④ open w/Rhy. Fig. 2 (2 times)

⑥ 3fr. 5fr.
G A

A

A6 A5 A6 A5 D G5

It real - ly hurts when it's real.____

You might be care - ful.____
You might be care - ful.____

Gtr. III

A

A6 A5 A6 A5 D G5

⑥ 3fr. 5fr.
G A

It real - lys hurts when it's real!____

You might be care - ful.____
You might be care - ful.____

A

A6 A5 A6 A5 D G5

④ open

It real - ly hurts when it's real.____

You'll go down, down, down.____

A

N.C.

Oo! _____
(steady gliss.)

It's a b-b-b-b-b-b-ba - by, yeah, _____ hey!

*Gtrs. I, II & III

T 2 2 0 2 0 2 0 2 0 2 0
A 2 2 0 2 0 2 0 2 0 2 0
B 0 0 0 0 0 0 0 0 0 0 0

*Three gtrs. arr. for one

Don't you miss the sun?_____ You know, feel-in' real-ly warm, hon-ey now ba - by.

Dsus D A

Well, don't you know, I'm feel-in' like some-one. I'm fear-in' for my life a-gain. And I'm,

(Gtr. III out)
G5

A

I'm fear - ing for my__ heart.

Uh, mor - phine and choc - 'late could

Gtrs. I & II

Outro:

w/Rhy. Fig. 1 (Gtr. I, Gtr. II out)
N.C. A7

nev - er

a - sub - sti - tute my art!_____

(Bkgd. voc.) And that's real__ love ba - by.

Rhy. Fig. 3

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (3 times)

ba - by!_____

And that's real__ love, ba - by.

ain't that real love, now,

ba - by! _____

And that's real__ love, Ain't that real love,__ ain't that real love,__ ba-by,

w/Rhy. Fig. 3 (1st bar only)

hoo.

w/Kybd.

Ho, _____ ho!_

Gtr. I *poco rit.* -----

Gtr. II *poco rit.* -----

5 5 5 5 5 5 5

5 5 5 5 5 5 5

0 0 0 0 0 0 0

2 2 (2 2 0)

Verse 2:

Morphine and chocolate can bring me up,
 Can warm my heart for me whenever I want it.
 And every once in a while when I, I stop and think, yeah,
 Morphine and chocolate are my substitutes,
 Are my substitutes.
 (To Bridge:)

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL

Intro:

(Bass & Drums) 4

Verse 1:

N.C.

(Rapped:) *When I wake in my house,*

I get dressed, — then I get lost.

E7(#9)

Well, I don't know—

which way to go, —

and so I have a real cup of

Gtr. I

 f

E

Joe.

N.C.

Where the hell— was I an- y-ways? And so I end up on the

street. I'm walk - in', talk - in' to my own beat,—

E7(#9)

in a fog,— and in a haze,—

Rhy. Fig. 1
Gtr. I

well, I was trip-pin' out — for days.

(end Rhy. Fig. 1)

Chorus:

E

G

A

Can you help me — find my — way —

Two gtrs. arr. for one

E

E7(#9)

home? One, — two, three. Don't rock the boat — now, —

— just let it slide. — Groov-y peo - ple walk - in' back and forth, — that's right.

Verse 2:

N.C.

And so I hop on to this bus. And des - tin - a - tion reads, "Please

w/Rhy. Fig. 1 (Gtr. I)
Em

save us." — Well I know — a - not a soul —

to be found — in this dark — hole.

Chorus:

E G A
Can you help me — find my — way —

*Two gtrs. arr. for one gtr.

E
home? — Can you

help me — find my — way — home? —

G A E
help me — find my — way — home? —

No Place Like Home - 8 - 4
PO991GTX

Bridge:
Half time
A

Am7/C

D

G

G#

I'm so tired

of look-in' for the door...

Gtr. I

P.M.

Am7/C

D

Please help

me find

my way...

P.M.

Please help

me find

my way...

hold-

hold-

hold-

hold-

A

G

Gtr. III

D

*D
f w/wah wah

I can't find

the door...

hold-

hold-

hold-

*Gtr. III play, Gtr. I voicings for D & D# chords.

Guitar Solo:
Double time

Gtr. III

E

G

1

15 15 14 15 14

14 14 12 14 12 14 12 14 12 14 12 14

Rhy. Fig. 2
*Gtr. II

1

2

0

5 7 5 7

3

5 7 5 7

*Two gtrs. arr. for one

A

E

hold - 4

14 12 11 12 11 9 9 7 9 9 9 7 9

8 8 8 8 8 8 8 8 8 8 9 7

(end Rhy. Fig. 2)

2

2

0

5 7 5 7

1

2

0

w/Rhy. Fig. 2 (Gtr. II 2 times)

12 12 12 12 12 12 12 12 15 14 12 14 14 12 14 14 12 14 14 12

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

E

G

A

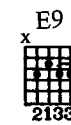
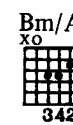
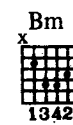
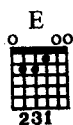
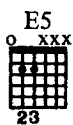
E

Outro:

A

TRAIN

Words and Music by
LINDA PERRY



Moderately slow ♩ = 88

Intro: Triplet feel (♩ - ♩ - ♩)
Train sounds

(Band tacet)
(Train sounds cont.)
E7(#9)

E

Intro: (Approx. 12 sec.)

Gtr. 1 (Acoustic)

mp let ring

T
A
B

E7(#9) E N.C. E7 E

T
A
B

N.C. E7(#9) E

T
A
B

E7(#9) E N.C. E7 E

T
A
B

Verse 1:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

What_ ya gon - na do, child,_ when your thoughts_

Gtr. IV

let ring

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

are mov - in' slow?_ Find an - oth - er

Fdbk.
(8va)*Fdbk.*Chorus:
Rhy. Fig. 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Gtr. 2
Bm/A

to show_ you where to go. _

*Gtrs. 3 & 4 (Bkgd. voc.) You'll be search -

*Two gtrs. arranged for one gtr.

Fill 3

Gtr. III

dim.

E5 E5 Em E (end Rhy. Fig. 2) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm

in' for that train... Ee, hoo, child!

T
A
B

9 9 9 5 7
9 9 9 5 7
7 7 7 5 5

Rhy. Fig. 2A

And you're search - in'... ..For the train._____

Chords: A, E5, Em, E, Bm, Bm/A, Bm, Bm/A, Bm, Bm/A

1/2

Bm Bm/A Bm Bm/ABm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm

Search - in' for the train.

T
A
B

(4)
(4)
(2)

(4)
(4)
(2)

(4)
(4)
(2)

Verses 2 & 3:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

2. What — ya gon - na do,
3. See additional lyrics.

child, —

when your mom -

let ring

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

my goes — a - way? —

She won't take — you,

Fdbk.
(8va)pp
Fdbk.

cresc.

2nd time
To Coda

Chorus:
w/Rhy. Fig. 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

an' she'll — leave you a - stray.

(Bkgd. voc.) Oo,

*Gtrs. III & IV

And you're search -

mf

trem. bar

[illegible]

w/Rhy. Fig. 2A

A

E Em E

w/Rhy. Fig. 1 (2 times)

Bm Bm/A Bm Bm/A Bm Bm/A

Oo, And you see it's a train.

1/2 1/2 1/2

2 3 4 4

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/ABm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A A

w/Rhy. Fig. 2A

And you see—

Fdbk.
(8va)

Fdbk.

1/2

The musical score is written for three instruments: guitar, violin, and double bass. The guitar part is in the treble clef with a key signature of one sharp (F#). It features a series of barre chords (Bm, Bm/A, Bm, Bm/A, Bm, Bm/A, Bm, Bm/ABm, Bm/A, Bm, Bm/A, Bm, Bm/A, Bm, Bm/A, A) and a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. The violin part is in the treble clef and features a long, sustained, and slightly wavy line that starts on a whole note G4 and ends on a half note B4. The double bass part is in the bass clef and features a series of chords (Bm, Bm/A, Bm, Bm/A, Bm, Bm/A, Bm, Bm/ABm, Bm/A, Bm, Bm/A, Bm, Bm/A, Bm, Bm/A, A) and a melodic line starting with a half note G2, followed by a quarter note A2, and then a half note B2.

Rhy. Fig. 2B

E5 Em E5

Gtr. 2

G Bm Bm/A Bm Bm/A Bm Bm/A

— your - self — search - in' for — some - bod - y else. —

1/2

(end Rhy. Fig. 2B) E

A

And you know ———— hmm, — it's a train. —

w/Rhy. Fig. 1 (2 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

D.S. $\frac{3}{4}$ al Coda

Chorus:
w/Rhy. Fig. 2
A

Coda

E5 Em E5 Bm Bm/A Bm Bm/A Bm Bm/A

An' you'll be search - in' for — that — train! —

Gtrs. III & IV

Bm Bm/A Bm Bm/A Bm Bm/A w/Rhy. Fig. 2A A E5 Em E

And you see — it's a train! —

w/Rhy. Fig. 1 (1½ times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm

E(9)



Rhy. Fig. 4-

[illegible]

*Gtr 3 tabbed on left;
Gtr 4 tabbed on right.

w/Rhy. Fig. 1 (1½ times)

(Gtr. IV out)

(Gtr. IV out)
w/Fill 4 (5 times) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The bottom staff is a bass clef, which serves as a guide for the guitar accompaniment. It contains a wavy line indicating a continuous, rhythmic accompaniment. The lyrics are written below the bass staff, aligned with the musical phrases.

Guitar Solo:
w/Rhy. Fig. 1 (4 times)

Bass Line:
hold bend 1/2 (w/wah & slap - back echo)

Chords:
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Notes:
The guitar solo consists of a series of chords and single notes, with a "hold bend" instruction for the first two measures. The bass line features a repeating eighth-note pattern with a "w/wah & slap - back echo" instruction.

[illegible]

Fill 4
Gtr. III

w/wah

T
A
B

*wah: + = treble
o = bass

A

Rhy. Fig. 5

*T - thumb

Dose / A

(end Rhy. Fig. 5) w/Rhy. Figs. 5 & 5A

Bm/A 8va-

Gtr. IV >

w/Rhy. Fig. 1 ($1\frac{1}{2}$ times)

Bm

Bm/A Bm

Bm/A E

Bm/A Bm

Bm/A B1

m/A Bm

Bm/A

Train - 12 - 10
PO991 GTX

Gtr. III

w/Rhy. Fig. 2B
G

Gtrs. III & IV

Free time

In time

w/Rhy. Fig. 1 (1½ times)

(Drum fill)

sure it's your_ train.

Fdbk.
(15ma)

Fdbk.
(15ma)

Fdbk.

Fdbk.

Ee, — hee, child!

Bm

Gtr. IV

Gtr. III

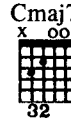
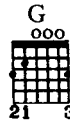
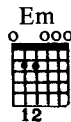
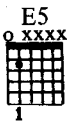
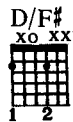
grad. bend 1/2

Train - 12 - 12
PO991GTX

Verse 3:
What ya gonna do child
When you leave it all behind
Find another, blow it in your mind
(To Coda)

DRIFTING

Words and Music by
LINDA PERRY



Moderately fast ♩ = 152

Intro:

③ 3fr.

⑥ open

*Gtr. I
(Acoustic)
mf

D/F#

E

Rhy.
Fig. 1

E5

Em

D

G

*w/long delay.

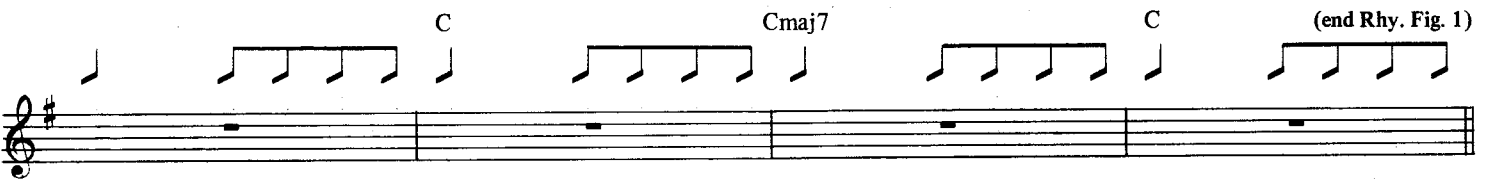
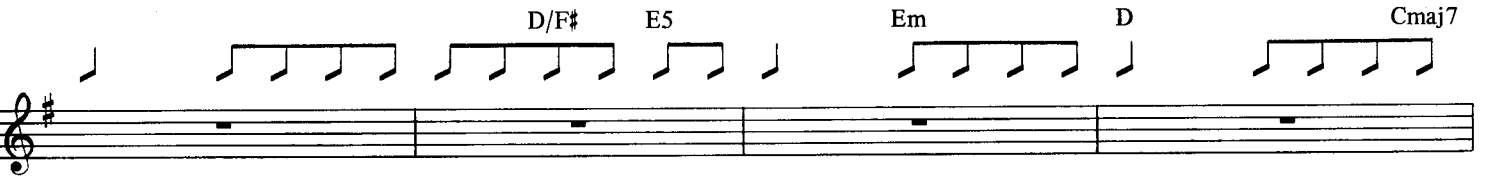
D/F#

E5

Em

D

Cmaj7



Verse:

Em

D

G

D/F#

E5

Rhy.
Fig. 2

(Cont. rhy. simile)



1. What a won - der - ful hes - i - ta - tion. —
2. See additional lyrics

Em

D

C

D/F#

E5



Who ——— would bear ——— to feel sor - ry for me?

Em

D

G

③ 2fr. open
F# E



Drop an - oth - er pill just to calm — me.

Col -

Em

D

Cmaj7



lapse to my knees and fell fast in - to sleep. —

To Coda

C

Cmaj7

C(9)

(end Rhy. Fig. 2)



There I was drift - ing...

Chorus:
(Cont. rhy. simile)

G Am C G

Way _____ out in - to _____ the sun - shine. Ex -

Am7 C G

pec - ting to _____ crash, but I'm tied to a string.

Am7 C G

Look at me, I'm a tan - gled pup - et, _____ I

G Am C G

might be a _____ mess, but I sure can sur - vive. _____

Bridge:

C Cmaj7 C

Come fol - low me, you won't ex - pect the il -

G

lu - sion you'll see, It's my 'mag - i na - tion.

D/F# ^{⑥ open} E C Cmaj7 C

Hand me your eyes, _____

I will _____ put them in front of _____ mine.

G

You'll see a lit - tle bet - ter.

D/F#

see a lit - tle bet - ter.

Interlude:
w/Rhy. Fig. 2 (Gtr. I)

18

You'll
D.S. ~~al~~ Coda
w/Rhy. Fig. 1 (Gtr. I)

10

82 C(9)
Coda (Cont. rhy. simile)

And there I was, and there I was drift - ing...

Chorus:
G Am C G
Way out in - to the sun - shine. Ex -
pect - ing to crash, but I'm tied to a string.
Look at me, I'm a tan - gled pup - pet. I
might be a mess, but I sure can sur - vive. But
I had es - caped it by pre - tend - ing to die.

Am C G
Am C G

Verse 2:

Find myself awake, counting sad days,
1-2-3 that's too many for me.
Dropped another pill just to find me.
Reached for my hand,
But it was already there.
Then I start believing that I...

Chorus 2:

Fell out of a tiny raindrop.
That lost it's way when it decided to roam.
Chasing me was a hungry dweller,
But I had escaped it by pretending to die.
(To Bridge:)

Verse 3:

What a wonderful destination.
Where I am now,
I can no longer see.
Dropped another pill just to kill me.
Collapsed to my knees and fell
Fast into sleep.
There I was, and there I was,
(To Coda)

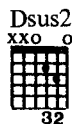
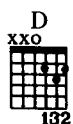
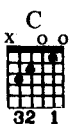
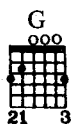
SPACEMAN

Words and Music by
LINDA PERRY and SHAUNNA HALL

Slowly ♩ = 69
Intro:

D

Gtr. I



mf
hold to form chords throughout

Rhy. Fig. 1

Gtr. I

Rhy. Fig. 1A

Gtr. II (Acoustic 12 string)

mf
hold to form chords throughout

G5

C

G5

C

Rhy. Fig. 2

Rhy. Fig. 2A

Verse:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 4 times)

G5 C G5 C

1. Star - ry night brings me down_ 'til I re - al - ize the moon;_

2. See additional lyrics

G5 C G5 C

_ it seems so dis - tant, yet_ I felt it pass_ right_ through_

G5 C G5 C

And I see_ what_ I_ see;_ a new world_ is o - ver_ me_

Riff A
Gtr. III

mf

0 0 5 2 4 5 (5) 5 5 5 4 5 2 0

G5 C G5 C

_ So I'll reach_ up to_ the_ sky,_ and pre - tend_ that I'm_ a_

(end Riff A)

1/2

0 5 2 4 5 (5) 0 5 4 4 5 0

Chorus:

Gtr. II G D Dsus2 D Dsus2 D Dsus2 D C

space - man in an - oth - er place_ and time. I guess I'm look - ing_ fro a

hold-----4

3 0 0

xxx 5 7
xxx 7 7
xxx 7 7

7 7 7 9 7 9 7

brand new _____ place. _____

Is there a bet - ter life _____ for me? _____

1. C

Gtr. I

T 1 0 2 3

A 0 2 3 10

B 3

2.

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)

G C G C Gtr. C II

Is there a bet - ter life _____ for me? _____

T 1 0 2 3

A 0 2 3 10

B 3

Bridge:
w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II) (both 3 times)
D(4)

And I re - mem - ber _____ in my mind. _____

Gtr. III

T 3

A 4 5

B

D(4)

C

they say I'm day dream - ing. _____ Is it all _____

D(4)

Gtr. IV (w/wah wah)

that it seems, _____ or am I _____ all the things I'm look - ing for?_ Yeah! _____

Fdbk.
(8va)

Fdbk.

Guitar Solo:

G

C

G

C

Cmaj7

Rhy.
Fig. 3

Gtr. II

Gtr. III

x 13 12 12 (12) 12 12 14 12 12 14 12 14 12 12 13 12 12 (12) 14 (0) 10 8 7 8 7 8

Yeah. _____

G C

[illegible]

brand new _____ place. _____ I re - mem - ber liv - ing in a

w/Rhy. Fig. 2A (Gtr. II, 1½ times)

Chord progression: G5 C G5 C

Chord progression: G5 C G

Verse 2:

Subtle wind blow me gone;
 Let me rest upon your move.
 I trust I'll end up sleeping
 Cradled in my doom.
 So I feel what I feel.
 I can not grasp what is not real.
 So I'll get myself real high,
 And imagine I'm a...
 (To Chorus:)

DEAR MR. PRESIDENT

Words and Music by
LINDA PERRY

Gtrs. Tune
down ½ step:

⑥ = E_b ③ = G_b
⑤ = A_b ② = B_b
④ = D_b ① = E_b

Slowly ♩ = 64

Intro:

Gtr. B5
II
f

Gtr. Riff A
I

A
Gtr. III
(w/tremolo effect)

(end Riff A)

Verse 1:
w/Riff A (Gtr. I, 2 times)

B

I'm look-ing out-side ___ of my win-dow, the view that I see___ is a

child_ and ma - ma, and the child is beg - gin' for mon - ey. Tell me

why, tell me why, the wom-an is blind._ Is she so broke, the kid's deal-ing crime?_ It's such a

w/Riff A (Gtr. I)

A

beau-ti - ful cit - y, but the world is burn-ing it down._ Ah _____

Fdbk.

Fdbk.

(12) (12)

T
A
B

Chorus:

w/Riff A (Gtr. I, 2 times)

B

B_{sus}

B

— Yea, yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yeah, you're such a

Gtr. II

T 4 5 4 4 5 4 2
A 4 4 4 4 4 4 4
B 2 2 2 2 2 4 2

w/Riff A (Gtr. I, 1st bar only)

B

A

beau-ti - ful cit - y, but the world is burn-ing it down._

hold-----

T 2 3 2 2 4
A 2 2 2 2 4
B 6 2 (2) 2

Verse 2:
w/Riff A (Gtr. I, 4 times)
B

I go to my room_ to turn_ on the T. V. I sit my self down_ and I

A

start laugh - ing hard_ 'cause this man, he's ask - ing for mon - ey. He says,

hold - 4

B

Bsus

B

"If you send me lots of cash_ I'll send you stuff to make you rich fast"...It's such a

won - der - ful coun - try, but the man, he's burn - ing it down_ Ah, _____

Chorus:
B

— yea, yea, yea, yea, yea, yea,— yea. Yea, yea, yea,— yea, yea,— you're such a

T 4 4 4 4
A 4 4 4 4
B 2 2 2 2

A

won - der - ful coun - try, but the man he's burn - ing it down.— Ah, ———

hold-----

T 2 3 2 2 3 2 3 3 2
A 2 2 2 2 2 2 2 2 2
B 0 2 (2) 0 0 0 0 0

B

— yea, yea, yea, yea, yea, yea,— yea. Yea, yea, yea,— yea, yea— and it's

T 4 4 4 4
A 4 4 4 4
B 2 2 2 2

w/Rhy. Fill 1 (Gtr. 4)

A

burn - ing down, — and it's called the U S of A. —

hold- - - - -

Bridge:

G

A

B

One day I'm go - ing to have lots of mon - ey. — But I'm

Gtr. IV

Gtr. II

hold bend

Rhy. Fill 1

Gtr. IV

w/slide *f*

G A B

gon-na have to give_ it up for this rich_ so-ci-e-ty_ Oh!_____

hold bend

1

G A B

Oh, dear Mis-ter Pres-i-dent won't you_ lend me a fu-ture._____

hold bend

1

G

A(9)

Free time
w/Fill 1 (Gtr. I)

'Cause you'll just get it back ____

from the lit - tle blind wom-an with the

kid on the cor - ner,

and the peo - ple all o - ver do - in' crack.

Fill 1

Gtr. I

hold-----4

hold-----4

Tempo primo

Chorus:

B

[illegible]

A

[illegible]**B**

yea, yea, yea, — yea, — yea, Yea, yea, yea, — yea, — and he's

The musical score is written for a vocal melody and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal melody is written on a treble clef staff. The piano accompaniment is written on a grand staff (treble and bass clefs). The guitar/bass tabs are written on a six-line staff below the piano accompaniment.

Vocal Melody:

A

burn-in' it down _____ and it's called the U. S. of A.— Ooh! _____

Piano Accompaniment:

hold-----

Guitar/Bass Tabs:

Instrument	Staff 1	Staff 2	Staff 3	Staff 4
T	2	2	2	2
A	2	2	2	2
B	0	0	0	0

w/Rhy. Fill 2 (Gtr. II)
B

Mmm.

Gtr. I

hold-----

T
A
B

This musical score is for guitar parts B and I. Part B is the top staff, featuring a melodic line with a long sustain. Part I is the middle staff, featuring a rhythmic line with a long sustain. The bottom staff is a tablature for the bass guitar, showing fret numbers for the strings.


Verse 3:

3. I'm walk-in' out-side on a sun - ny day, with no-one a - round, and I

hold-----

The musical score for Verse 3 is written on three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains the melody for the verse, starting with a quarter rest followed by eighth and quarter notes. The lyrics are written below the staff. The middle staff is also a treble clef with the same key signature and time signature, containing a melodic line with eighth and quarter notes. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with quarter and eighth notes. The lyrics 'hold-----' are written below the middle staff, indicating a long note or a pause.

Rhy. Fill 2 B
Gtr. II



T 4
A 4
B 4
2

A(9)

won-der what's wrong._ Then I hear this loud pierc-ing si-ren.

hold--

B

Bm

rit.

Oh my God, the bomb was just dropped,_ and ev-ery-bo-dy climbed right on top scream-ing "What a

hold--

a tempo

A

Asus

A

Asus

A

won-der-ful coun-try, but the man, he's burn-ing it down,_ he's burn-ing it down.

hold--

Chorus:

w/Rhy. Fig. 1 (Gtr. II, 2 times)

B(type 2)

Bsus(type 2)

B(type 2)

A(type 2)

B(type 2)

Gtr. I
Rhy.
Fig. 2

Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea,— you're such a

A(type 2)

(end Rhy. Fig. 2)

won-der-ful coun-try, but the man, he's burn-in it down,— he's burn-in' it down.—

w/Rhy. Fig. 2 (Gtr. I)
B(type 2)(type 2)
Bsus

B(type 2)

A(type 2)

B(type 2)

Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea,— and he's

A(type 2)

burn - in' down,— and it's called the U. S. of A.—

A(type 2) B(type 2)

Bsus(type 2)

B(type 2)

A(type 2) B(type 2)

Gtr. I

Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea.—

Gtr. II

A(type 2)

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 1, 12th Fret A "C" Chord
String 3, 13th Fret C Chord Arpeggiated

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

WHOLE STEP: Play the note and bend string one whole step.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

TWO STEPS: Play the note and bend string two whole steps.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

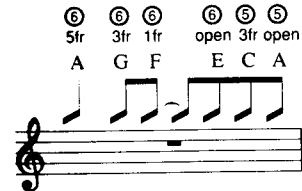
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



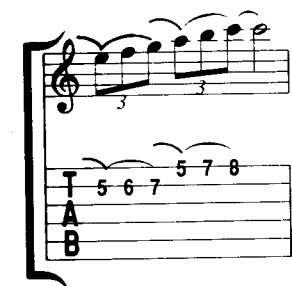
INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



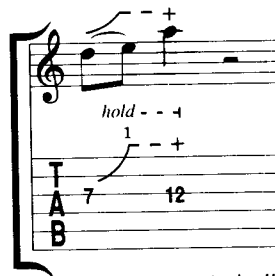
FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



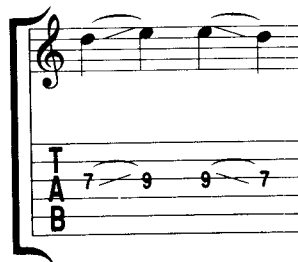
TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend,

tap onto note indicated.

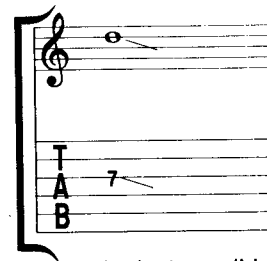


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



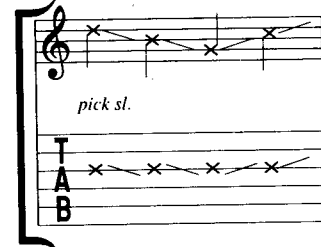
LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



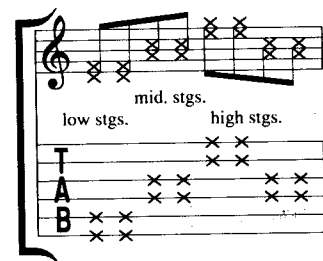
SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



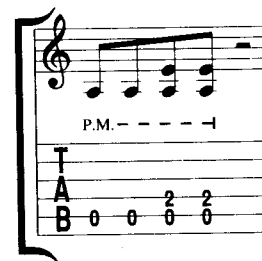
PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

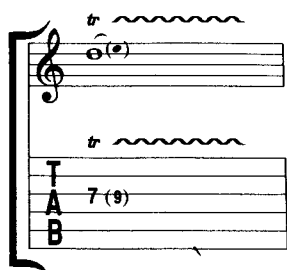
across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



and the grace note.

TRILL:
Hammer on
and pull off
consecutively
and as fast as
possible
between the
original note

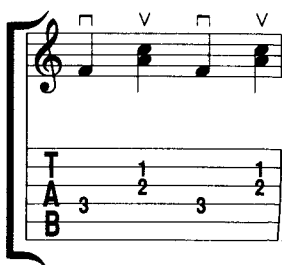


ACCENT:
Notes or
chords are
to be played
with added
emphasis.



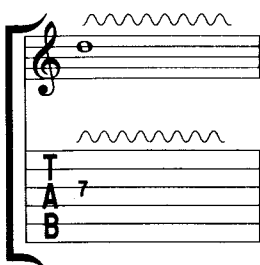
**STACCATO
(Detached
Notes):**
Notes or
chords are
to be
played
roughly

half their actual value and with
separation.



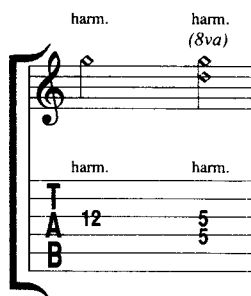
**DOWN
STROKES
AND
UPSTROKES:**
Notes or
chords are to
be played with
either a
downstroke

(v) or upstroke (^) of the pick.

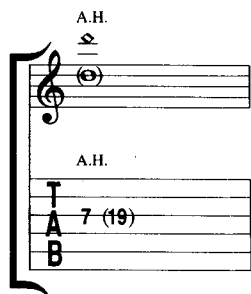


VIBRATO: The
pitch of a note
is varied by a
rapid shaking
of the fret hand
finger, wrist,
and forearm.

HARMONICS

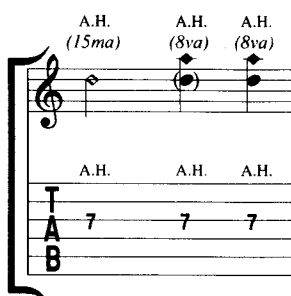


**NATURAL
HARMONIC:**
A finger of the fret
hand lightly
touches the note
or notes indicated
in the tab and is
played by the pick
hand.



**ARTIFICIAL
HARMONIC:**
The first tab
number is fretted,
then the pick
hand produces
the harmonic by
using a finger to
lightly touch the

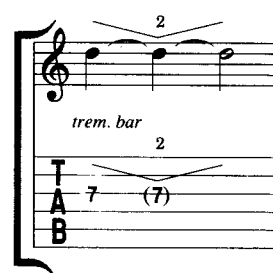
same string at the second tab
number (in parenthesis) and is then
picked by another finger.



**ARTIFICIAL
"PINCH"
HAR-
MONIC:**
A note is
fretted as
indicated by
the tab, then
the pick
hand

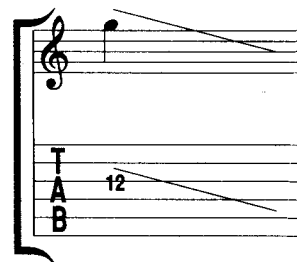
produces the harmonic by
squeezing the pick firmly while using
the tip of the index finger in the pick
attack. If parenthesis are found
around the fretted note, it does not
sound. No parenthesis means both
the fretted note and A.H. are heard
simultaneously.

TREMOLO BAR



**SPECIFIED
INTERVAL:**
The pitch of a
note or chord
is lowered to
a specified
interval and
then may or
may not

return to the original pitch. The
activity of the tremolo bar is
graphically represented by peaks
and valleys.



**UN-
SPECIFIED
INTERVAL:**
The pitch of a
note or a
chord is
lowered to an
unspecified
interval.

A Non Blondes

Train



Superfly

What's Up

Pleasantly Blue

Morphine & Chocolate

Spaceman

Old Mr. Heffer

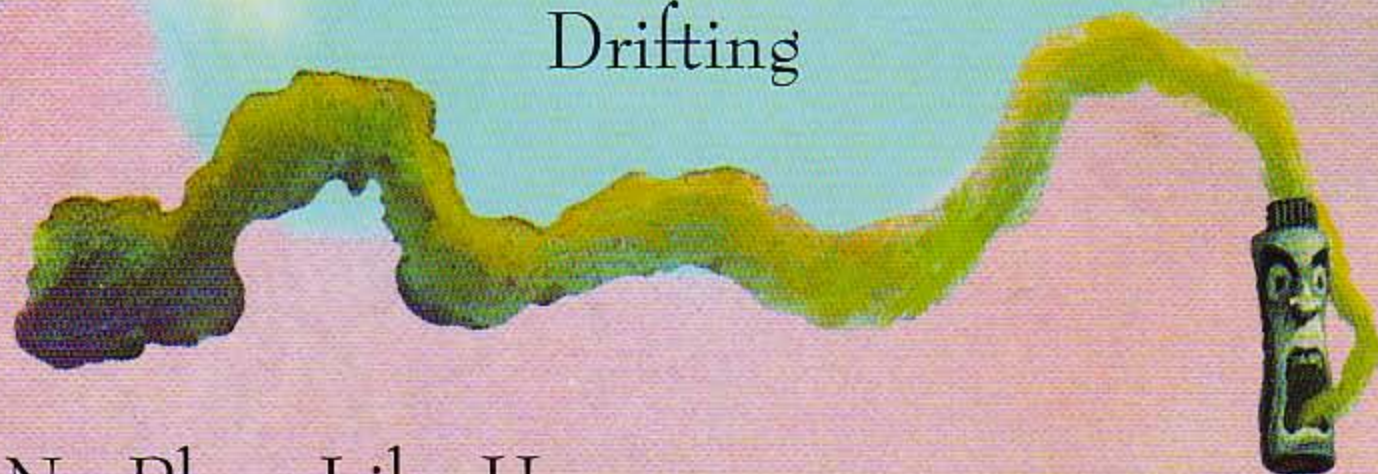
Calling All The



People

Dear Mr. President

Drifting



No Place Like Home



FLEA 2004



0 29156 05716 4

\$18.95 P0991GTX

